SOTHEBY, WILKINSON & HODGE.

WELLINGTON STREET, STRAND.

CATALOGUE

OF THE

COLLECTION OF

ETCHINGS & ENGRAVINGS

FORMED BY THE LATE

GEORGE VAUGHAN, ESQ.

Days of Sale.

FIRST DAY..... Tuesday, May 18th ..... LOTS 1 to 162
SECOND DAY ..... Wednesday, May 19th..... LOTS 163 to 342

1875.

CATALOGUE

OF THE

COLLECTION OF

ETCHINGS & ENGRAVINGS

FORMED BY THE LATE

GEORGE VAUGHAN, ESQ.

CONTAINING

SPECIMENS OF THE FINEST WORKS OF MANY OF THE MOST FAMOUS

Ancient and Modern Artists,

INCLUDING

ANDERLONI, BERVIC, DESNOYERS, ALBERT DURER, GARAVAGLIA, HOLLAR, LUCAS VAN LEYDEN, LONGHI, MORGHEN, MARC ANTONIO, REMBRANDT, TOSCHI, C. VISSCHER, WILLE, WOOLLETT, &c.

In fine States and Beautiful Condition.

THE WORKS OF A. DURER, MARC ANTONIO & REMBRANDT

ARE ESPECIALLY NUMEROUS AND FINE,

OF THESE MAY BE NAMED

ADAM AND EVE, THE PRODIGAL SON, ST. HUBERT, ST. JEROME, MELANCHOLY, THE KNIGHT OF DEATH, &c. by A. DURER; THE MASSACRE OF THE INNOCENTS, OUR SAVIOUR AT SIMON'S HOUSE, THE DESCENT FROM THE CROSS, PAUL PREACHING, THE ST. LAWRENCE WITH TWO FORKS, ST. CECILIA, THE TRIUMPH OF TITUS, &c. by MARC ANTONIO; OUR LORD BEFORE PILATE, THE CRUCIFIXION, ECCE HOMO, ST. JEROME, YOUNG HAARING, LUTMA, VAN ASSELYN, IN FIRST STATES, &c. &c. by REMBRANDT.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On TUESDAY, the 18th day of MAY, 1875, and following Day,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior, and Catalogues had.

DRYDEN PRESS: J. Davy and Sons, 137, Long Acre.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again provided the seller cannot decide the said dispute.

II. No person to advance less than 1*s.*; above Five Pounds 2*s.* 6*d.*, and so on in proportion.

III. The Purchasers to give in their names and places of abode, and to pay down 5*s.* in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.

IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

V. The Lots to be taken away at the Buyer's Expense, immediately after the Conclusion of the Sale; in default of which, Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of TWO DAYS after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expence, the same as if re-sold, will be added to the amount at which they were bought. Messrs. S. LEIGH SOTHEBY, WILKINSON & HODGE will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.

VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited, and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.*

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

Wellington Street, Strand

A CATALOGUE

OF

THE COLLECTION

OF

ETCHINGS AND ENGRAVINGS

FORMED BY THE LATE

GEORGE VAUGHAN, ESQ.

FIRST DAY'S SALE.

LOT		
1	Views, after Stanfield, Prout, &c. *india proofs*	25
2	Plates to illustrate Dibdin's Tour, *many proofs*	92
3	Portraits to illustrate Dibdin	20
4	A similar lot	20
5	A similar lot	20
6	Duchess of Devonshire, after Reynolds, by Freeman; Lord Althorp, by Fry, &c.	5
7	Designs, Ornaments, by Picart; Views and Illustrations to Dibdin	*a parcel*
8	Antwerp and Hull, by Hollar; Views of Whitehall, &c.	10
9	Entry of Mary de Medicis into London	2
10	The Royal Exchange, Pall Mall, &c. by Bowles	4
11	St. James's Square, Covent Garden, London and Westminster, &c.	
12	London, by Hollar; Whitehall, Clarendon House, the Savoy, &c.	8
13	Amsterdam, Tower Hill, Burlington House, &c.	20
14	Views in London	41
15	Sadler's Wells, Canonbury, Theobalds, &c.	32
16	Views in London, &c.	30

17 Worcester, Houses of Parliament after the Fire, &c. 30
18 Views in Westminster, &c. 38
19 Views in London 42
20 Etchings, by Canaletto, De Boissieux, &c. 5
21 The Duke of Wellington, after Lilley, *proof;* Etchings, after Turner, &c. 4
22 Views in Paris, &c. 6
23 The Wellington Shield, by Stothard
24 Copies of Marc Antonio's Masterpieces, &c. 11

ANDERLONI.

25 Virgin and Child, after Raffaelle, *proof before any letters*; and St. George, by Amsler 2

BALECHOU.

26 The Shipwreck, after Vernet, *fine*, &c. 3

BEATRICIUS.

27 A Figure of a Man, after Michael Angelo, *fine* 1

BEIN.

28 St. Apolline, after Raffaelle, *proof before any letters* 1

BERVIC.

29 St. John the Baptist, after Raffaelle, *proof with artists' names only* 1

BLANCHARD.

30 Ste. Juste, after Murillo, *proof, with the artists' initials only* 1
31 Portrait of Murillo, *with artists' names* 1
32 The Repose in the Desert, after Bouchot, *first proof* 1

BOL.

33 Bust of an Old Man in a flat hat, *fine* 1
34 The Sacrifice of Isaac, *fine* 1

BOLSWERT.

35 The Boar Hunt, after Rubens, *fine* 1

BLOEMAERT.

36 Virgin and Child, with Saints, after Baroccio, *fine* 1

BONASONE.

37 Virgin and Child with John the Baptist, after Parmegiano 1
38 Two figures from the last Judgment, after Michael Angelo, *very fine* 1

V. DELLA BRUNA.

39 The Visitation, after Albertinelli, *on india paper* 1
40 The Virgin and Child, after Correggio, *fine proof before letters* 1

D. CAMPAGNOLA.

41 The Descent of the Holy Ghost, *fine impression* 1

AGOSTINO CARRACCI.

42 St. Jerome, after Tintoretto, *very fine* 1

J. CASPAR.

43 Titian's Daughter, after Titian, *fine proof* 1
44 St. Anthony, after Murillo; and St. John, after Boltraffio, *fine india proof* 2

CHATILLON.

45 St. Michael, after Raffaelle, *india proof, with artists' names* 1

COINY.

46 The Creation of Eve, after M. Angelo, *india proof;* and Saints, after Murillo, by Cousin 2

COUSINS.

47 Sir Robert Peel, after Lawrence, *artist's proof* 1
48 Duke of Wellington, full-length, after Lawrence, *artist's proof;* and Mrs. Lister, after Newton 2

DANFORTH.

49 Uncle Toby and the Widow Wadman, after Leslie, *proof before letters* 1

DESNOYERS.

50 St. Catherine, after Raffaelle, *beautiful proof before any letters, but damaged in the lower margin* 1

51 La Vierge au Berceau, after Raffaelle, *fine proof before letters* 1

52 The Visitation, after Raffaelle, *brilliant proof without any letters* 1

53 Faith, Hope and Charity, after Raffaelle, *fine old impressions* 3

54 La Vierge au Poisson, after Raffaelle, *fine proof* 1

55 La Belle Jardinière de Florence, after Raffaelle, *india paper proof* 1

GEORGE DOO.

56 The Proffered Kiss, after Lawrence; and Mercy interceding for the Vanquished, *both first proofs* 2

57 Virgin and Child, after Raffaelle, *first proof* 1

58 Lorenzo and Jessica, and Sterne and the Grisette, *both fine india proofs* 2

DUPONT.

59 Portrait of Mirabeau, after Delaroche, *proof* 1

ALBERT DURER.

60 Adam and Eve (*B.* 1), *an excellent impression, in fine condition* 1

61 The Nativity (*B.* 2), *brilliant impression* 1

62 The Passion (*B.* 3 to 18), *very fine* 16

63 The Crucifixion, the small circular plate (*B.* 23), *rare and fine* 1

64 The Crucifixion (*B.* 24), *very fine* 1

65 The Prodigal Son (*B.* 28), *splendid impression* 1

66 The Virgin with a Crown with Stars (*B.* 31), *very fine and rare* 1

67 The Virgin with a Crown of Stars and Sceptre (*B.* 32) *equally fine and scarce* 1

68 The Virgin and Child, seated by a tree (*B.* 35), *very fine* 1

69 The Virgin and Child (*B.* 36), *very fine impression* 1

70 The Virgin Crowned by two Angels (*B.* 39), *fine* 1

71 The Virgin seated by a wall (*B.* 40), *very fine* 1

72 The Virgin with a Pear (*B.* 41), *brilliant* 1

72* Another Impression, *still finer and with margin* 21. 10. 0

73 The Virgin and Child, with the Monkey (*B.* 42), *a beautiful impression* 30. 10. 0

74 The Holy Family with the Butterfly (*B.* 44), *very fine* 1

75 St. Christopher (*B.* 51), *fine* 1

76 St. Christopher (*B.* 52), *very fine* 1

77 St. George on horseback (*B.* 54), *a beautiful impression, but not in perfect condition* 1

78 St. Hubert (*B.* No. 57), *a remarkably fine impression, with good margin* 70. 10. 0

79 St. Jerome in his Cell (*B.* 60), *very fine* 25. 10. 0

80 St. Jerome in the Desert (*B.* 61), *brilliant* 1

81 St. Genevieve (*B.* 63), *brilliant impression* 1

82 The Satyr's Family (*B.* 69), *fine* 1

83 Amymone (*B.* 71), *fine, with a small margin* 1

84 The Effects of Jealousy (*B.* 63), *fine, with good margin* 1

85 Melancholy (*B.* 74), *beautiful impression* 34. 10. 0

86 Four Naked Women (*B.* 75), *brilliant* 1

87 Indolence (*B.* 76), *an impression of great beauty* 1

88 The Great Fortune (*B.* 77), *splendid impression* 21. 10. 0

89 The Little Fortune (*B.* 78), *very fine* 1

90 The Little Courier (*B.* 80), *fine* 1

91 The Oriental and his Wife (*B.* 85), *a very fine impression* 1

92 The Lady and Gentleman walking (*B.* 94), *a beautiful clear and rich impression* 45. 0. 0

93 The Little Horse (*B.* 96), *fine* 1

94 The Large Horse (*B.* 97), *very fine* 1

95 The Knight and Death (*B.* 98), *a splendid impression in fine condition* 6. 0. 0

96 The Coat of Arms with Death's Head (*B.* 101), *a beautiful impression* 30. 0. 0

DUSART.

97 The Box Presented, *fine* 1

98 Interior with people carousing, *impression and counter proof* 2

EARLOM.

99 The Judgment of Paris, after Giordano, *fine proof* 1

100 The Fish Market, and the Vegetable Market, after Snyders, *fine proofs* 2

EDELINCK.

101 The Battle of the Standard, after Leonardo da Vinci, *fine first state before the dots on the sword* 1

ENGLEHEART.

102 Duncan Gray and The only Daughter, after Wilkie, *india proofs* 2

FELSING.

103 The Violin Player, after Raffaelle, *proof, with artists' names only* 1

104 The Holy Family, after Overbeck, *proof, with engraver's name only* 1

FIORINI.

105 The Holy Family, after Raffaelle, *proof before any letters* 1

FORSTER.

106 Urania, after Raffaelle, *proof, with the white tablet* 1

FRANÇOIS.

107 Portrait of Michael Angelo, *proof, with artists' names only* 1

108 Pic de Mirandole, after Delaroche *first india proof* 1

GARAVAGLIA.

109 Madonna della Seggiola, after Raffaelle, *curious unfinished proof* 1

110 Hagar and Ishmael, after Baroccio, *proof, with artists' names only* 1

111 Holy Family, after Gimignano 1

GELÉE.

112 The Descent from the Cross, after Ribera, *fine proof;* and Seneca, after Rubens 2

G. GHISI.

113 The Calumny of Apelles, *fine* 1

GIRARDET.

114 The Triumph of Vespasian, *proofs in two states* 2

115 Pietá, after Andrea del Sarto, and others, *proofs* 3

HOLLAR.

116 Views of the Tower, Lambeth House, and Whitehall 4
117 Mantegna's Cup, *very fine* 1
118 Strasbourg Cathedral, &c. 2
119 Small Views of London and Windsor, *all fine* 4
120 Antwerp Cathedral, *very fine, first state* 17. 5. 0

KNOLLE.

121 The Tribute Money, after Titian, *proof without any letters;* The Virgin and Dead Saviour, after Andrea del Sarto, by Hoefel 2

LENS.

122 Lady Mary Radcliffe, full length, *fine proof* 1

LEPICIÉ.

123 Philibert Oury, after Rigaud, *fine proof* 1

LEROUX.

124 Virgin and Child, after Pinturicchio, *fine proof, before letters* 1

LUCAS VAN LEYDEN.

125 Lot and his Daughters (*B.* 16), *brilliant impression* 1
126 Joseph and Potiphar's Wife (*B.* 20), *very beautiful impression* 1
127 Potiphar's Wife accusing Joseph (*B.* 21), *very fine* 1
128 David playing before Saul (*B.* 27), *most brilliant impression* 25. 10. 0
129 The Poet Virgil (*B.* 136), *very fine* 1

LIEVENS.

130 The Raising of Lazarus, *first state before the address, &c.* 1

LIGNON.

131 Leo X. after Raffaelle, *fine engraver's proof* 1
132 Christ crowned with Thorns, and the Magdalen, *both beautiful proofs, without any letters* 2
133 The Sibyl, after Domenichino, *beautiful proof, without any letters* 1

LINNELL.

134 The Journey to Emmaus, and Julius II. after Murillo, by Tavernier

LONGHI.

135 GALATEA, after Albano, *beautiful proof, without any letters;* and the Decollation of St. John 2

136 Holy Family of the Benediction, after Raffaelle, *proof with artists' names only* 1

MANDEL.

137 Portrait of Titian, after Titian, *fine proof, with the white tablet* 1

138 Portrait of Charles I, after Van Dyck, *fine india proof, with engraver's name only* 1

DE MARE.

139 The Entombment, after Titian, *fine india proof before letters* 1

MARTINET.

140 Portrait of Rembrandt, *proof* 1

141 Holy Family, with the bird, after Raffaelle, *india proof before letters* 1

MASQUELIER.

142 The Madonna and Child, with a book, after Raffaelle *proof before letters* 1

MASSON.

143 THE COUNT D'HARCOURT, *first state* 1

MATHAM.

144 Portrait of Cornelius Kettel, *very fine* 1

145 The Crucifixion, after Albert Durer; and the Head of Christ, by Mellan 2

MERZ.

146 The Day of Judgment, after Cornelius 1

R. MORGHEN.

147 LEONARDO DA VINCI, *beautiful proof before any letters* 1

148 Charity, after Correggio, *proof, with artists' names only* 1

149 The Magdalen, after Carlo Dolci, *fine proof, with artists' names only* 1

150 The Marquis de Moncada, after Vandyck, *fine early proof* 1

151 Portrait of Raffaelle, *beautiful proof, with artists' names and arms only* 1

152 The kneeling Magdalen, *an exquisite proof before any letters, very rare* 1

MORIN.

153 Cardinal Bentivoglio, after Vandyck, *fine* 1

MULLER.

154 St. Cecilia, after Domenichino, *fine proof without any letters* 1

155 St. John, after Domenichino, *brilliant proof before any letters* 17. 0. 0

NANTEUIL.

156 Pomponne de Bellievre 1

157 Henri de la Tour d'Auvergne Vicomte de Turenne, *fine second state* 1

OSTADE.

158 The Singers at the Window, *third state* 1

PERFETTI.

159 Sibilla Samia, after Guercino, *fine proof, with artists' names only* 1

POILLY.

160 The Nativity, after Guido, *curious state; see J. Barnard's description on the back of the print* 1

PONTIUS.

161 Queen Thomyris with the Head of Cyrus, *fine* 1

RAHL.

162 St. Justine, after Pordenone, *fine proof, with artists' names only* 1

SECOND DAY'S SALE.

MARC ANTONIO RAIMONDI (AND SCHOOL OF).

LOT

163 The Israelites gathering Manna (*B.* 8), *fine, with margin* 1

164 Joseph and Potiphar's Wife (*B.* 9), *beautiful impression* 1

165 Mother and Child (*B. vol.* XV, *page* 20, *and Ottley, vol. II, page* 806) 1

166 THE MASSACRE OF THE INNOCENTS, without the Chicot (*B.* 20), *very fine, with large margin* 1

167 The Massacre of the Innocents, after Bandinelli (*B.* 21) 1

168 OUR SAVIOUR IN THE HOUSE OF SIMON THE PHARISEE (*B.* 23), *a remarkably fine impression, with margin* 1

169 The Spasimo (*B.* 28, 1819) 1

170 THE DESCENT FROM THE CROSS (*B.* 32), *a beautiful impression* 1

171 The Death of Ananias (*B.* 42), *fine* 1

172 PAUL PREACHING AT ATHENS (*B.* 44), *a brilliant impression, with margin* 1

173 The Virgin ascending the Steps of the Temple (*B.* 45), *fine* 1

174 La Vierge à la longue Cuisse (*B.* 57), *fine impression, with margin* 1

175 La Vierge au Palmier (*B.* 62), *fine* 1

176 La Vierge au Berceau (*B.* 63), *exceedingly fine* 1

177 Our Saviour and the Twelve Apostles (*B.* 79 *to* 91), *fine* 13

178 THE MARTYRDOM OF ST. LAWRENCE (*B.* 104), *a most beautiful impression of the rare state with two forks, but somewhat injured and lined* 1

179 THE FIVE SAINTS (*B.* 113), *very fine, with small margin* 1

180 ST. CECILIA (*B.* 116), *a singularly fine impression, with a small margin* 1

181 The Martyrdom of St. Felicité (*B.* 117), *a splendid impression, with a margin* very fine 115.0.0
182 Dido (*B.* 187), *very fine* bad 28.0 1.0
183 Lucretia (*B.* 192), *copy* 1
184 Iphigenia (*B.* 194) 1
185 An Emperor meeting a Warrior (*B.* 196), *a beautiful impression* 1
186 The Emperor Trajan fighting the Dacians (*B.* 206), *very fine* 1
187 Alexander and the Works of Homer (*B.* 207), *a most remarkable impression with large margin* 135.0.0
188 The Trojans carrying away Helen (*B.* 209), *very fine* 1
189 The Triumph of Titus (*B.* 213), *a splendid impression of this rare print* 64.0 1.0
190 The Judgment of Paris, by A. Veneziano (*B.* 246), *very fine* 1
191 Mount Parnassus (*B.* 247), *a brilliant impression* 37.0.0
192 The Dancing Faun and two Women (*B.* 250), *the print by Marc Antonio, very fine and rare, slightly damaged at the two lower corners* 37.10.0
193 Apollo and the Muses, and four others (*B.* 263 *to* 277), *a very fine series* 15
194 The Fawn and Tiger (*B.* 307), *a splendid impression, rare* 1
195 Bacchus (*B.* 308), *equally fine and rare* 1
196 Hercules and Antæus (*B.* 316), *very fine* 1
197 The Apollo Belvedere (*B.* 330), *very fine and rare* 1
198 The Three Graces (*B.* 340), *very fine* 1
199 Jupiter and Cupid (*B.* 342), *very fine* 23.0.10
200 Mercury (*B.* 343), *a most beautiful impression of this fine and rare print* good — 47.10.0
201 Cupid and the Graces (*B.* 344), *very fine and rare, with margin* 20 10.0
202 L'Homme et la Femme aux Boules (*B.* 377), *very fine* 1 very fair
203 The Virtues (*B.* 386 *to* 392), *very fine* 23.0.0
204 The Women with Signs of the Zodiac (*B.* 397), *very fine* moderate 35.0.0
205 The Battle (*B.* 420), *brilliant impression* 1
206 La Femme Pensive (*B.* 460), *copy* 1
207 A Man holding a Woman by the hands (*B.* 471), *a beautiful impression* very bad — 1

208 A Man carrying the Base of a Column (*B.* 476), *a splendid impression* 1

209 A Man holding a Standard (*B.* 481), *very fine* 1

210 Angelica and Medoro (*B.* 484), *a beautiful impression, rare* 1

27.10.0 211 The Cassolette (*B.* 489), *very fine* 1

212 The Last Supper, after A. Durer (*B.* 592), *fine* 1

213 The Resurrection, after A. Durer (*B.* 613), *fine* 1

214 The Day of Pentecost, by Caraglio (*B.* 15, 6) 1

215 The Battle, by Caraglio (*B.* 15, 59), *fine* 1

REINDEL.

216 St. Mark and St. Paul, and St. John and St. Peter, after Albert Durer 2

REMBRANDT.

217 Rembrandt leaning on a stone sill (*W.* 21), *second state,*

31.10.0 *very fine* 1

26.10.0 218 Rembrandt drawing (*W.* 22), *seventh state, fine* 1

219 Abraham and Isaac (*W.* 38), *very fine* 1

220 Abraham's Sacrifice (*W.* 39), *a brilliant impression with large margin* 1

221 The Triumph of Mordecai (*W.* 44), *fine* 1

222 David Praying (*W.* 45), *very fine* 1

223 The Angel ascending from Tobit (*W.* 48), *second state, fine* 1

32.0.0 224 The Angel appearing to the Shepherds (*W.* 49), *fourth state, brilliant impression* 1

225 The Nativity (*W.* 50), *first state, fine* 1

226 The Nativity (*W.* 51), *a very fine impression in the first state* 1

227 The Flight into Egypt (*W.* 58), *very fine, third state* 1

30.10.0 228 The Flight into Egypt (*W.* 60), *very fine impression* 1

229 Another impression, *less brilliant* 1

230 The Flight into Egypt (*W.* 61), *second state, fine* 1

231 Jesus found by his Parents (*W.* 64), *a very fine impression, full of colour* 1

232 Christ with the Doctors (*W.* 68), *fine* 1

233 Christ with the Doctors (*W.* 69) 1

30.0.0 234 Christ Preaching (*W.* 71), *a beautiful impression* 1

235 Christ driving out the Money Changers (*W* 7) 1

236 Christ and the Woman of Samaria (*W.* 74), *fine, third state* 1

237 The Raising of Lazarus (*W.* 77) 1

238 Christ healing the Sick (*W.* 78), *a very fine impression, second state* 81. 0. 0

239 Our Lord before Pilate (*W.* 80), *a splendid impression of the second state, on one sheet of india paper, most rare* 166. 0. 0

240 The Crucifixion (*W.* 81), *a very fine impression of the first state,* very rare 50. 10. 0

241 The Ecce Homo (*W.* 82), *brilliant impression, first state* 87. 0. 0 1

242 The Descent from the Cross (*W.* 84), *beautiful impression of the second state* 73. 10. 0 1

243 The Crucifixion (*W.* 85), *fine early impression, full of colour* 1

244 The Descent from the Cross (*W.* 88), *a most beautiful impression* 1

245 Christ at Emmaus (*W.* 92), *fine, second state* 1

246 Christ at Emmaus (*W.* 93), *fine* 1

247 Peter and John at the Beautiful Gate (*W.* 98), *fine, on india paper* 1

248 The Death of the Virgin, *good impression, with margin* 1

249 St. Jerome (*W.* 109) *a splendid impression of the second state, full of burr* 50. 10. 0 1

250 St. Francis (*W.* 112), *very fine, second state* 50. 0 0

251 Jason and Creusa (*W.* 116), *a most beautiful impression in first state, with considerable margin* 40. 10. 0

252 A Man meditating (*W.* 146), *fine* 1

253 The Beggars at the door of a house (*W.* 173), *fine, on india paper* 1

254 A Woman seated at a stove, *fine india paper impression of the third state, with good margin* 1

255 A Woman with her feet in the water (*W.* 197), *exceedingly fine on india paper* 1

256 A Woman holding an arrow (*W.* 199), *a very fine impression in first state, with a large margin* 30. 0 0

257 A Woman lying down (*W.* 202), *first state on india paper, very fine* 1

258 The Three Cottages (*W.* 214), *exceedingly fine, with good margin, third state* 1

259 A Village with a square tower arched (*W.* 215), *very fine, second state* 1

260 A Landscape with a flock of sheep (*W.* 221), *very fine, second state* 1

261 A Landscape, with an obelisk (*W.* 224), *very fine, second state* 1

262 Dr. Faustus (*W.* 272), *very fine* 1

263 Renier Ansloo (*W.* 273), *brilliant impression, second state* 1

264 Young Haaring (*W.* 277), *a magnificent impression in the first state, on thick Japan paper, most rare* 1

265 John Lutma (*W.* 278), *first state, very fine and rare* 1

266 John Asselyn (*W.* 279), *very fine impression of the first state, most rare* 1

267 Ephraim Bonus (*W.* 280), *second state, most brilliant* 1

268 Utenbogardus (*W.* 281), *a remarkably fine impression, third state* 1

269 John Cornelius Sylvius (*W.* 282), *a most beautiful impression* 1

270 The Gold Weigher (*W.* 283), *second state, very fine* 1

271 The Little Coppenol (*W.* 284), *fine third state* 1

272 The Great Coppenol (*W.* 285), *a very fine impression in third state, with verses in Coppenol's handwriting* 1

273 The Great Jewish Bride (*W.* 337), *fine, fourth state, with good margin* 1

RICHOMME.

274 The Five Saints, after Raffaelle, *india paper proof with artists' names only* 1

275 Neptune and Amphitrite, after Julio Romano, *fine proof, with artists' names only* 1

J. H. ROBINSON.

276 The Spanish Flower Girl, after Murillo, *india paper proof* 1

277 Little Red Riding Hood, after Landseer, *india paper proof before letters* 1

SCHIAVONETTI.

278 The Canterbury Pilgrims 1

MARTIN SCHOEN.

279 St. James fighting against the Saracens, *a beautiful impression in fine condition* — £7. 0. 0

280 A Bishop (*B.* 61) — £6. 0. 0

281 The Woman taken in Adultery, *a curious and rare print resembling the style of M. Schoen, the letters M. S. are written*

W. SHARP.

282 St. Cecilia, after Domenichino, *a brilliant proof without any letters*

283 Diogenes, after Salvator Rosa, *proof before any letters* 1

SHERWIN.

284 Our Saviour appearing to the Magdalen 1

285 Christ bearing his Cross 1

SICHLING.

286 Duke Sforza of Milan, after L. da Vinci; and St. Jerome by Spagnoletto 2

STEINMULLER.

287 Madonna and Child, after Perugino; Madonna and Child with Saints, after Leonardo da Vinci 2

STEINLA.

288 Virgin and Child, with St. John and St. Catherine, after Palma, *fine proof with remark* 1

STRANGE.

289 The Repudiation of Hagar, after Guercino, *proof, first state* 1

SUYDERHOEF.

290 The Tric Trac Players, *brilliant first state* 1

291 The Gamblers quarelling, *equally fine* 1

TANJÉ.

292 William Prince of Orange, *fine* 1

TOSCHI.

THE CORREGGIO FRESCOES, ARTIST'S PROOFS.

293 St. Mark and another Saint 1

294 St. Peter and another Saint 1
295 St. Luke and another Saint 1
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